NORTHERN JUNKET

20¢

Vol. 4
No. 10

YEAR'S END

FOLK

DANCE

CAMP

NORTH SWANZEY, N.H.

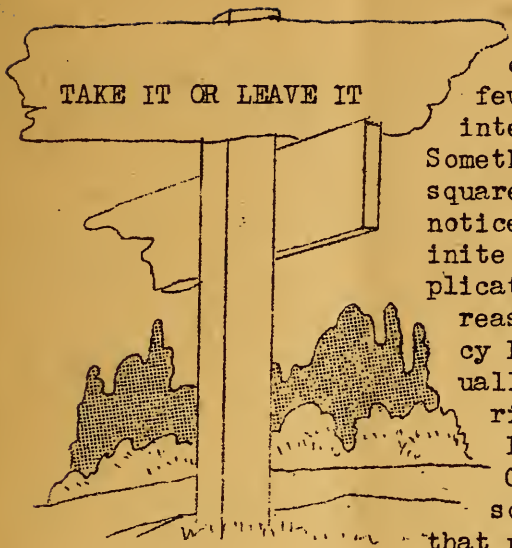
CHRISTMAS CUSTOMS &

FOOD, SONGS, DANCES.

DEC. 29 - JAN 1

Write for folder

Mrs Ada Page 182 Pearl St
Keene N.H.



Long time no see! A couple of months and a few thousand miles have intervened between issues. Something is happening to square dancing - have you noticed? There is a very definite trend toward less complicated figures and a more reasonable tempo. The "fabcy Dan" callers are gradually calling themselves right out of business. Duke Miller writes from Gloversville, N.Y. that some of the callers in that neighborhood are refusing to call any figure with anything more complicated than "ladies chaun" or "right and left". This may be too far, but it is positive proof that a few callers have begun to rebel and not only with their mouths!

And on that same subject it would be interesting to note what would happen if all square dance magazines stopped talking one thing and printing another. What good does it do to write blistering editorials decrying complicated dances and then print every one that is dreamed up?

This of course, comes under the heading of "service to our readers", a service that some of the middle New York State callers are beginning to get along without.

Oh well, as the old saying goes: "It'll all come out in the wash." It will take several good "rinsings" though to get everything anywhere near an even keel.

Sincerely

Ralph

DIXIE FOLK & SQUARE DANCE INSTITUTE

Emory College again was host to the Fifth Annual Dixie Folk & Square Dance Institute, July 19-24. Directed by Fred & Mary Collette of Atlanta, Georgia with a staff composed of Ralph Page, Keene, N.H.; Don Armstrong, New Port Richey, Florida,; Las & Ruth Woodward Nashville, Tennessee,; and Norman Lindsay, Toronto, Canada, the school attracted students from all over the southeastern United States, many of them there for the fifth year.

Yes, it was hot in Atlanta at that time of the year - but we've been there when it was hotter and since the nights were delightedly cool it didn't matter if the days were hot and sticky. Inside the big Emory gym several giant-sized fans kept the air moving constantly and as a result the humidity thereabouts was not one bit objectionable.

Two things made this by far the best Institute yet held here: first, we ate our meals together in a small room off the main dining hall of the college cafetaria. Thus we became a unit instead of feeling lost amid a couple of thousand summer students & visitors; second, the introduction of folk singing led superbly by Norman Lindsay. We sang at the end of each meal, and don't ever let anyone tell you that those

the overall average was quite high indeed. The folk dancing was of a very high order at both camps.

We are most happy to report that contras really took hold this summer. Seemed like home to see the campers dash onto the floor in the gym parties or onto the lawn at the after-supper lawn parties. And we had at least one contra at every party, whether it was in the gym or on the lawn. Attendance at the contra classes was also high with "Geud Man of Ballingigh" being the favorite in the advanced class and "Newlywed's Reel a favorite with the whole camp.

Probably the favorite folk dance taught at both sessions was "Gerakina" though it was hard pressed by "Makedonka". The former dance was one of those taught by Anatol Joukowski, a new member of the staff this year. A former ballet master in Jugoslavia, Anatol was sensational as a teacher and we know of no teacher who begrudged his popularity.

The matter of new members to the staff brings to mind another grand addition to anybody's square dance staff: Bruce Johnson, from Santa Barbara, California. Bruce won everyone's heart with his terrific calling of Singing Quadrilles and with his youthful enthusiasm for all forms of the dance. We'll bet too, that he is going to call some wonderful contras before long.

A cacophony of sounds always arises at every folk dance camp but something was new was added here: Sean Kennedy's tin whistle ensemble which gathered on lawns sidewalks, or any other vacant place, and the thunderous beating of jungle drums taught by Walter Lekis. It never occurred to either group, thank heavens, to get together for a joint rehearsal. We know what we think a calypso-hornpipe would have sounded like and had rather not go any deeper into the matter.

VISIT TO MURPHYS

Sunday afternoon between camps nearly one hundred first session campers and teachers made the bus trip to the "ghost town" of Murphys, deep in the Mother Lode country.

Immediately we fell in love with the place. A "ghost town" all right, as far as any actual gold mining being done is concerned, but a real living town otherwise. The old stores, hotel, saloons, jail and churches are exactly as they were in the days of the 49ers, even to the plank sidewalks. The inhabitants live a bit back from the main street in modern homes well hidden from the "business" section, so that it is possible to drive, or better, walk along the street and see it as it was 100 years ago. This is the kind of survival that we like.

Taken in tow by Richard Coke Wood, local historian and authority on early days in Murphys, many of the campers followed him on a personally conducted tour of the town and listened avidly to his description of things as they were in Murphys. Others preferred to go around town on their own, and both groups were well rewarded with what they saw and/or bought.

Then there was wading in the creek which flowed

Rebels have forgotten how to sing, for they haven't, and they sang magnificently and with a deep feeling for every song. Not only was Norman Lindsay an able song leader, but more important still, he knew when to stop! A true sign of a master.

No Institute here would be complete without a "watermelon cutting" at Bill Monroe's, and we had one of the best in the middle of the week. We are happy to report that the Georgia watermelons were sweeter than ever this year. M-m-m, you can't beat 'em! And as for the two big baskets of peaches that Lewis Camp brought in one day - let no one speak disparagingly of Georgia peaches in our hearing!

The same afternoon we had a fifteen minute telecast from Atlanta's powerful television station during which we danced Maple Leaf Jig and were interviewed by the mistress of ceremonies. Sometime, we hope to get invited to dance in a television station with enough room to turn around in.

What ever would we do without Murray Sherman to keep our spirits up and everybody in good humor? Seems like Murray was in better form than usual this year or perhaps it was because he had more assistance from Ray Olson, Marie Accord, and Shorty Armstrong. Whatever the reason we loved every minute of it and between Murray's jokes and Norman Lindsays song sessions we had the happiest of camps.

The evening parties could have been better attended by the local dancers and especially by more of the local callers and leaders who by staying away failed to take advantage of an opportunity to learn something new in the square and round dance world.

We held a grand song session at the home of Mr & Mrs Collins after the last evening party. Forty campers and friends gathered there for a sumptuous snack and coffee and cold drinks served on the lawn and in their home. It was a gorgeous Georgia evening . the lawn was a most popular place for the first hour or so; then, after the snack we drifted into the house to sing one last song together. This one last song developed into many "last songs" and was one of the most inspiring we've ever attended.

CALIFORNIA

Dan Allen was at the airport to drive us to Stockton and we arrived before the faculty meeting was over. Felt almost like a "gathering of the clan" to see so many old friends in the room for twenty-two of the thirty-four staff members had taught here before. We were all housed on the second floor of West Hall which was a most convenient building but we missed terribly not having a place to gather after classes to talk things over among ourselves.

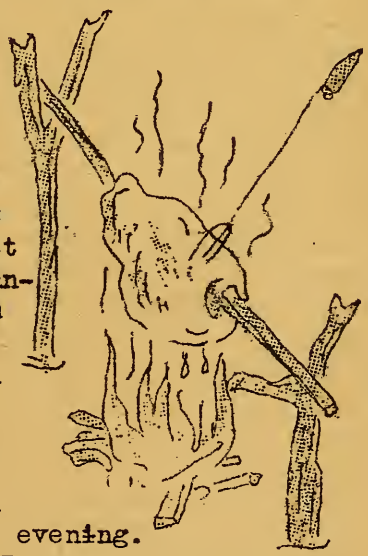
The first session was noteworthy for at least two things: we had the biggest first session enrollment ever; and it was the hottest week in the history of Stockton's weather bureau. For the first time in our lives it was too hot for comfort when on two successive days the mercury climbed to 108 degrees in the shade, and what it was in the sun nobody knew since no one cared to test a thermometer that way. At night it never got below 94. So you see for a few days we had a warm spell of weather!

As a whole the dancing at both sessions was excellent though the caliber of square dancing at the first session was much below the usual for this camp. However the standard was so high at the second session that

in a swift cool stream alongside the picnic grounds. We don't know who started it but the idea was irrisistible and in no time at all half the group were wading up and down the brook or sitting on the bank dangling their feet in the water. Memories of the past weeks sweltering heat vanished in no time at all. Some too, panned for gold, but alas! no strikes!

Then there was the frog jumping contest in which many of the faculty and campers selected a frog from a gunny sack full of the critters, carried it to the starting circle and hoped for the best as the gigantic green frogs made three leaps for distance. NORTHERN JUNKET'S sponsored leaper "Pride of Monadnock" finished a commendable third with a leap of just over eleven feet. Have forgotten whose frog won and don't know as it makes much difference since it was all in fun.

Meanwhile a half dozen folks from the Stockton Polk - Y - Dot Club had been working like beavers preparing a western barbecue with all of the fixin's. Man, were those steaks delicious!! We'll back Adolph's prowess as a "barbecuer" against any non-professional in the country; and if that doesn't get us another extra thick medium rare two pound steak next year we'll try another line!



It was especially nice to have the townspeople join us in dancing for an hour or two that evening. The Murphys Old Time Quadrille Team gave a short exhibition of some of the figures danced in the days of '49. Was much interested in noting that this group's way of dancing a "right and left" was <u>exactly</u> the way we do it in New England - without shaking hands with anyone.

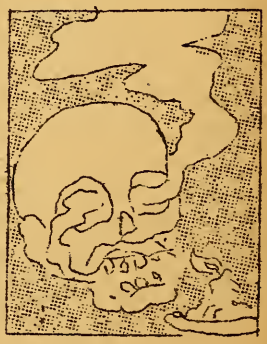
We hated leaving but it was a long ride back to Stockton and the drivers were getting impatient so we said goodbye to our Murphys hosts and the fervent wish to return to the same place another summer.

SECOND SESSION

Beautiful California weather and the largest en rollment ever greeted us at the beginning of this term; both stayed with us to the end. The larger number of campers meant larger classes for all the teachers but with eight classes being taught simultaneously none of them were unweildy in size.

Evening lawn parties were held between the End Zone and West Hall. The change was necessitated by the construction of a library building on the lawn where the parties had been held in previous years. Such is progress and it will be a fine building. It certainly was handy to have them in front of the End Zone for it was no trouble at all to go in for a glass of lemonade or iced coffee and yet see everything that was going on outside - Thor liked the change too!

Some of the evening parties in the gym were outstanding and a few were just so-so. We got a big kick out of the "Ghost Town Party" at the first session - with its eight - count 'em - barbers who latched onto every man as he entered the room and performed sartorial miracles without fear nor favor to all. To our dying day we'll remember the coal-black beard that our room-mate Ed Kremers sported upon leaving the chair! And Bruce Johnson was positively dashing in his small moustache. It was at this party too, that Ralph Page "rose from the dead", chains and all, in protest at too much "jiving" during a contra, and called a square instead of a contra to the great delight of all assembled "ghost towners".



Second session's "South of the Border" Party was anoth- knockout. Any party that is led by Gracie Perryman is sure to be interesting and this was one of her finest efforts. Salud, Gracie!

And speaking of parties we mustn't fail to mention the two "New England Junkets" held in our class room once each session. So many were there that it seemed like it was really a New Hampshire Town Hall jammed to the rafters for a Saturday night dance. For an hour we imagined ourselves back in New England at a kitchen junket - it took some imagining to turn a big class room with posts into a New England farm house but the spirit was there and we had a grand time together. Jack Sankey and Bev Wilder brought some home-made cookies and sweet cider to the first party and Judy Merrill sang some folk songs and the two extra things made the whole party one to remember.

Assemblies, coordinated by George Murton were interesting as usual. Whoever can forget the one where Jane Farwell and Gracie Perryman demonstrated how to wash an elephant? Or "Who me - sir?" which spread like wildfire over the campus and came up in the most unexpected places? Or the stupendous movies of Jugoslav kolo dancers presented by John Filcich? Or the demonstration by 16 campers of Jack Sankey's "Waltz Quadrille"? Or the final assembly wherein the campers kid-all the teachers?

The new Pacific Memorial Stadium was a fitting scene for our Festival the last night of the 1954 camp. Those hardy souls who survived the 200 step climb to the topmost row of seats and the same number of stairs down to the field were rewarded with a grand night of folk and square dancing. "Bright as day" lighting made the costumes of the dancers a kaleidoscope of swiftly moving color. Every person in the country who fancies himself an expert on sound equipment should be forced to attend this last night festival and hear what can be done with adequate equipment. No adjective in the English language does it justice. It is so perfect as to be awe inspiring.

INTERLUDE

Previous to going to California we had made several party dates for the space between camp's end and September 1st when we expected to leave for a two months tour of Japan. Just before leaving home word had come postponing the trip. It seemed to us the ethical thing to do would be to stay on and keep the dates. And by doing so we saw many parts of the state that it would not have been possible to see otherwise.

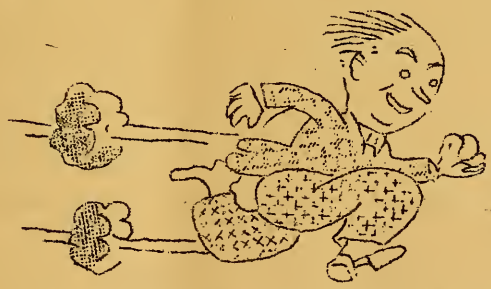
Three restful days in Larkspur at the home of the Dan Allens was just what the doctor ordered by way of catching up on long lost sleep. The Allens had just returned from Asilomar and were in the same kind of condition so you may well believe us when we say that it was a quiet household. During our waking moments we found much to talk about concerning folk and square dancing and the Allens were perfect hosts.

Our first "New England Night" was in San Francisco at Jack McKay's hall where we were greeted by a small but enthusiastic group who danced contras beautifully.

After the party we rode with Bev Wilder to his mother's home in Ben Lomond, south of San Francisco and high up in the hills of the coast range redwood country. Here we reveled for three days in the surroundings of Ben Lomond; beautiful summer weather, forests of towering redwoods, attractive San Lorenzo River flowing through the town, cool nights, what more could one ask for this side of New Hampshire? A park dedication adding several square miles of virgin redwoods to an already large park, accompanied by a

western-style barbecue at which five thousand hungry people ate their fill of roast beef and fixin's was a sort of going away present from Ben Lomond for we left immediately after the barbecue for Walnut Creek and a date with Bev Wilder's group. Contra followed contra and we felt right at home. We didn't have to sell anyone on the idea of contras here for the Wilders have already done that.

Micke's Grove in Stockton was our next stop and a large group of dancers filled the outdoor pavillion and danced extremely well. About this time we began to get the idea that the various leaders who had signed us up had themselves been doing a tremendous if quiet job of selling contras to their groups. Guest of the Lawton Harris' while in Stockton we found plenty of time to talk over folk dance camp; remembering all of the funny incidents and comparing notes on the differ- styles of western and eastern folk dance camps.

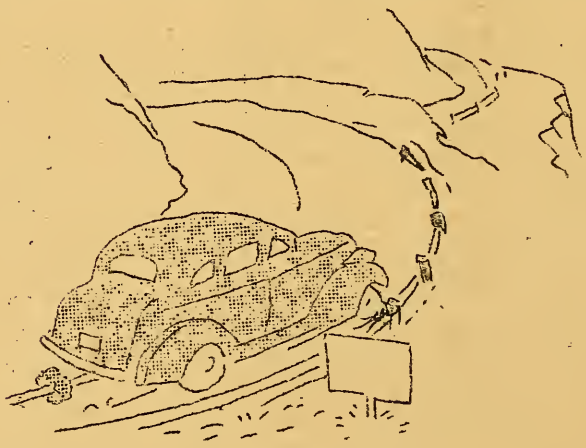


A bus trip to Salinas where the Al Mignola's took us for a ride to Carmel and Monterrey before having a nice supper with the Dick Bennett's and then on to Sal inas again for a date with Harry Cullum's group. This was held in the Community Center and was by far the largest in numbers up to that point. Again, they did the contras well. There was a bit of selling involved here, for not everyone was in favor of dancing in long lines at first. We hope we helped you Harry.

Back to San Francisco again, then across the bay to Vallejo. Reading a magazine, we thought the bus driver called out "Vallejo" when as a matter of fact what he really said was "Rodeo". Too late to do any-

thing about it with the bus a block away and picking up speed so we were a half hour late for supper at the Lemon's home. Again we were met by a large group of ex cellent dancers who made us feel right at home.

By that time we'd gotten tired of fighting our way aboard Greyhound busses laden with a record case, suitcase and briefcase - we don't mind a fight but we want both hands free! - so we traveled from Vallejo to Reno, Nevada, aboard the Southern Pacific. At the station to welcome us were the Merrill and Fitz families, old friends from folk dance camp. Everyone was ravenously hungry so we drove a few miles out of town to The Mesa. Now The Mesa is just what the name implies - a thousand foot block of rock hovering over the city - at the top of the mesa is a fine restaurant serving mouth-watering foods of all kinds. A small parking lot is situated alongside the building and it has sturdy steel guard rails along the outermost edge. But------- I was riding in the middle on the front seat busily en gaged in conversation with the folks in the back seat and when we headed for a parking space at 30 miles per hour I was sure we were headed for a suicide dive to the valley below!! Never, since the dawn of the Christ ian era has any man said so many Hail Mary's in so short a space of time! The condemned man ate a hearty dinner.



Next day we drove to Virginia City, scene of a fabulous silver strike in 1859, walked along the wooden sidewalks, visited the famous Bucket of Blood and the original office of the Territorial Enterprise made famous by Mark Twain, and mingled with a horde of tourists who constituted a modern-day silver strike to all the shopkeepers.

A baked bean(pinto)supper arranged by the Reno Square Dance Club preceeded the evening's party and after a meal like that any New England caller would have been in the mood to call his best. Over 200 were here for this last party and we loved them all. As we were calling the last dance an earthquake served warning to "break it up" and we did! You never saw a hall empty so fast as that one did.

One other event occured next day on the trip back to San Francisco to make our visit to Reno one to be always remembered; a freight train was derailed in one of the snow sheds outside Truckee and for five hours we were track-bound atop the mountains overlooking the blue waters of Donner Lake. Well, we caught up on a lot of lost sleep; got acquainted with everybody else in the car and enjoyed it immensely but we were hours late arriving in the city and missed a dinner date with the Paul O'Brynes.

The following midnight we boarded a TWA tourist flight and within a few short hours were home in New Hampshire, a welcome sight with its green countryside and pine-girted hills.

WANTED

COPIES OF OLD RECIPE BOOKS, THE PRIVATELY PRINTED ONES, GATHERED TOGETHER BY LADIES' AID GROUPS, REBECKAHS, GRANGES, CHURCHES, ETC. also FOLK TALES FROM ALL SECTIONS OF THE UNITED STATES PUBLISHED BY THE SAME OR SIMILAR GROUPS.
Ralph Page, 182 Pearl St. Keene, N.H.

CALL FOR MURRAY SHERMAN

by
SALLIE HUNT

As I read over the columns of the folk and square dance magazines, the biographies of our folk and square dance leaders are of great interest to me and I enjoy the sketches of their personality, their background and extracurricular activities. Accordingly I should like to present Murray Sherman, leader of an international folk dance group in New York City; a guy from whom I have learned not only folk dancing, but folk customs as well. Teachers and leaders throughout the country have praised him as one of our finest teachers.

Murray's knowledge and leadership did not grow out of thin air but rather from a firm and solid background. At Columbia University he studied speech, composition and dramatics. He has associated himself with the different nationality groups, learning about their style of dancing, their backgrounds. This interest led him further into studies of folklore, mythology, history and geography and an understanding of the peoples of various countries. Prior to having his own classes he often was invited as guest teacher for folk dance groups in New York. He has often mentioned to me his

early beginnings as a leader, his appreciation and remembrances of the contacts and help from Lola De Grille and Mary and Michael Herman. Twenty years of folk dancing may seem big to the eyes of many, yet Murray Sherman still claims to be a beginner, eager to learn and understand the dances better.

He is a busy person teaching folk dancing at the New York City College, for the Adult Education Program at De Witt Clinton High School, and at his favorite class - every Saturday night at Washington Irving High School. For several years he was a guest teacher at Columbia University and consultant on the folk dance in the Physical Education Department.

A few of his outstanding achievements include directing an annual folk dance festival sponsored by the Board of Education; teaching for five war years for the U.S.O., Stage Door Canteen, and the American Red Cross - for which Antoinette Perry cited him highly; consultant to Kismet Record Company on folk dance records. Recently the city of Rahway, N.J. invited him to assist them with their folk and square dance festival.

His folk dance library is second to none and contains all the data which Murray Sherman feels is so vital to thoroughly understand a folk dance; dances; music; costumes; customs; folklore; mythology; history; and geography. Teachers and dancers alike write him almost daily for information. He has told me that he has never left a letter of inquiry unanswered.

As much as he loves his folk dancing, the people associated with it are his first consideration. He feels that true folk dancing is community dancing, understanding your fellow man and associating with him. "Dance with at least one new person each evening". On the floor, he is concise and brief in his instructions; precision marks his leading. A warm welcome awaits any stranger to his International Folk Dance Group every Saturday night at Washington Irving High School.
P.S. It took me two years to gather above information.

MEMORIES OF N.H. FOLK DANCE CAMP

Were you one of the 112 people attending this New Hampshire Folk Dance Camp? Then you felt the spirit of friendliness the minute you got out of the boat which brought you up the lake the last two miles. You felt it that Wednesday afternoon, September 8th when Ralph met you at Camp Merriewoode landing, and the feeling stayed with you until, with a feeling of sadness he waved you goodbye from the dock the following Monday. For this was more than just another camp.

The isolation of the place welds everyone into a unit and you make many personal discoveries, such as: Swings and stamps are not everything; contras are just as wonderful as, if not better than squares; folk sing ing is as much fun as folk dancing; the two activities complement each other, the appreciation of one intensi fying that of the other; the potentiality of group spirit is no longer a theory, but a proven miracle.

Doris Weller, Boston, described it perfectly when she wrote: "I never dreamed square dancing would lead to philosophy, but this group demonstrated so clearly the power and importance of the individual and the mysterious power that develops when each individual, making his own personal contribution, inspires every other individual towards greater productivity. I'll always remember, for example, the shy boy who one night was saying how he envied people who had talent and leadership and who the next night was exuberantly and in perfect rhythm, clinking spoons behind Abe's and Bob's guitars.

"A new, exciting person appears in the integration of the group, which each member has helped create, at the same time increasing his own individuality. People spend their lives trying to prove and describe this thing, and here we did it spontaneously in four short days!

"This camp meant much more to me than an enjoyable time and a pleasant memory; it deepened my enjoyment and appreciation of life. Even the daily routine in the office seems less dull because of it. If everyone took the same feeling away from camp with him --- think of all the places that have some kind of a new spirit in them today.

"I think the kind of activity that you people are leading can in the long run do more for the world than any number of big-wheel political powwows. For instance Dick's talk about the culture and deeper meaning of life that he gained in Scandinavia had such an encouraging, hopeful note to it, compared to the frightening stories of dissention, fear, and furore that so many travelers frequently bring back with them.

"All I can say is, thank you, but please accept the countless deep meanings that go behind the words."

And every camper thanks you, Doris, for expressing so clearly what all of us think.

Our staff, in the order of their daily appearance included: Don Armstrong, callers workshop; Michael and Mary Ann Herman, folk dances; Ralph Page, contras; and Jane Farwell, play party games. Mouth watering and on time meals were prepared by Bob Bennett, chef; Nancy Hoisington, baker; Angie Taylor and Faith Mattison as helpers. Abe Kanegson led folk singing after each evening party. Ada Page, registrar; Fred Hamburg, boatman; Ted Sannella and Dick Castner, completed the staff. Almost members were Edith Thompson and Bob Hill.

Talks and discussion periods were held daily. The first morning Jane Farwell gave an important talk about party planning, and it sure paid off; Don Armstrong also told us how he integrated traditional folk and contras into his square dance classes; Mary Ann talked on folk dance styles and problems of teaching; Dick Castner kept us interested with his informal talk about experiences he had at the Danish Folk School which he attended last year. One afternoon we tried an hour of reviewing as many dances taught that day as possible and it was so successful that it will be done oftener hereafter. Another afternoon Bob Hill talked at length on French-Canadian dancing.

Nationality meals were: French-Canadian, Polish, German, Spanish, New England, Italian, French, Portugese and Swedish. And what meals they were too! Parties were; Meet the Staff, English Olde Tyme Dance Night, New England Cotillion, Scandinavián, and the final one of camp - a Frustration Party!! A wonderful idea.

Our meals were enlivened with all sorts of things besides eatables. Do you remember the "French Four" who sang barber shop melodies at the French dinner? And how about the chantey-men who regaled us with sea songs at our New England supper? Remember the Cafe Orchestra at the Italian dinner? And the Parisian "model"? And Pandora's Box? And the "bull fight"? Little things to be sure, but how much better our meals tasted because of them.

We were a singing camp too. Thanks to the inspired leadership of Abe Kanggson we had some of the best group singing we've ever experienced at any camp. What a bass section on some of the spirituals! Each evening ended with a late snack and coffee and folk singing around the blazing fireplace in the dining room. Do you remember the night we made up verses to "Les Fraises et les Framboise" for forty-five minutes? We sure covered all angles of camp life and a lot besides!

The outer fringe of Hurricane Edna dropped in for a look-see one morning and not being well received she left in great disgust, but not before she had fouled up our electric line so that all day we were without power, which meant that we danced to whatever live music was available and what tunes the musicians knew. It was fun - once - and everybody was most kind and cooperative, but we don't know as we'd care to have many repeats. You should have seen Bob Bennett catching rain water in milk cans so we could have hot water for dish washing! We survived, and now the event only brings smiles to our faces.

Pleasanter visitors were Vyts Beliajus and John Hancock the first afternoon and evening, and Bill and Mary-Frances Bunning the afternoon of the hurricane. Vyts taught a couple of folk dances at the evening party and had such a good time that he asked to do his solo Arabian dance with music furnished by the hand-clapping of the campers. He and John are from San Diego, California, and were there at camp by way of Stokes-Forest, N.J. where they had been teaching at the American Squares camp. The Bunnings are handcraft teachers of the highest order from Colorado Springs

and visited camp by way of Maine where they had been on the staff of the Maine Recreation Laboratory in Stockton Springs.

There were many high points of camp, indeed it seemed as though each day had a dozen. Some that come quickly to mind were: Russ Allen & Gene Gober, two of Ralph's orchestra from Keene, came up Friday night and helped make the Cotillion Party a bang-up success; the willingness of Edith Thompson to do whatever was asked of her, from modeling the "latest" styles from Paris to calling a square to playing an accordion; the squares that Bob Hill called in French, and some of the folk songs that he sang during the folk singing, not forgetting the plaintive melody "La destinee, la rose au bois" as was leaving camp; the Scandinavian Party; nationality meals; and above all the friendliness of the entire camp.

Thus endeth the sage of the 1954 camp.

THE ROUNDUP

FOLK DANCE
INFORMATION
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FOLK DANCE FEDERATION
OF MINNESOTA

NEWS OF MINNESOTA AND
SURROUNDING TERRITORY

$1.50 per year

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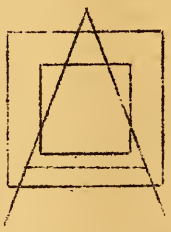

AMERICAN
SQUARES

The Magazine
of American
Folk Dancing

* New Calls * Old Calls *
Record Reviews * Book Re
views * National News *
Dances * Complete informa
tion for caller & dancer.

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Wilmington 3, Delaware.

Report From The Cape

by DICK ANDERSON

In order to give a clear report of square dance news on Cape Cod let me first make it clear that such an attempt at this time of the year is impossible ---- and yet by the time you read this there will no doubt be many active groups meeting regularly. The reason for this is that most Cape Codders take their vacation during September and October, so there is no one to contact, no one interested and yet by November everyone will be looking for something to do. So if you will accept this offering with this fact in mind, I am sure that my present assumption will prove to be quite legitimate.

I have just returned from a very successful visit to Virginia, with the satisfaction of having four active groups meeting regularly and once a month to my calling. My own vacation included a trip through Maine New Hampshire, Vermont, and my own state. Although I have traveled extensively through many of our states- I can only add that I am proud to be part of New England, it's customs, it's people and the opportunity to stop in and visit with many of the fine folks associated with square dancing.

All Cape callers played host to many off-Cape dancers this past summer, including people from all parts of this country and many foreign countries. It was nice to have all barriers removed by the common

interest in square dancing. We hope we have added to your happiness; we certainly have gained something from meeting you.

The "Youth Night" sponsored by the town of Yarp mouth, now going into its fourth year, will continue every first and third Monday at Lyceum Hall Starting Oct. 4th. The Chowder Club will continue meeting regularly every Tuesday night at West Dennis Community Hall. Following the departure of their regular caller Gus Walsh for Florida, the club will present a program of various callers, including many off-Cape names. Although nothing definite can be stated right now, plans are being made for adult, beginner, and intermediate classes to start sometime during the last week of October. Southward Inn at Orleans will continue their Friday night square dances for the fifth consecutive year. with Jay Schofield starting his second term. The town of Barnstable Recreation Commission will continue their square dance classes for young folks, starting in early November at the Barnstable High School on Friday nights. Jay Schofield will continue as the caller for the A.A.A. sponsored dances every first Saturday at Eastham Town Hall. Dick Anderson continues the Youth Program sponsored by the County Extension Service every first Saturday at Martha's Vineyard. The CCSAFDA will hold their annual meeting at Community Hall, West Dennis, Oct. 26th. Although the slate of officers is not yet complete, Joslin. E. Whitney has not refused the Presidency. If you find yourself in this vicinity, please stop in and say "hello" and above all, have fun.

TED SANNELLA, 33 Aberdeen Ave. Cambridge, Mass. has full line of FOLK DANCER LABEL recordings. The BEST in folk and square dance records. No mail orders.

MONADNOCK FESTIVAL

True to expectations the Ninth Annual Monadnock Region Square Dance Festival drew a capacity crowd to the Hubbard Gym, Walpole, N.H. October 2. The new high school gym provided excellent accoustics and ample space for the 450 square dancers attending. Ralph Page was master of ceremonies and his orchestra furnished the music for the general dancing.

Visiting callers who called squares and contras were John Trafton, Arthur Tufts, Les Hunt, and Dudley Laufman. Exgibition groups were New Hampshire Folk Dancers, New Hampshire Scottish Country Dance Society, Boston Folk Dancers and a set selected from the floor who danced a square called by Fred Collette of Atlanta, Georgia. The spectators were most generous with their applause for all groups, and none was more outstanding than the others. Dances exhibited were the Oxdansen, and Kreutz Koenig; She's Ower Young to Marry Yet, and Hamilton House; Srpkinja Kolo, Slovenian Waltz, Baroiges Tanz, Neapolitan Tarantella, Tchukarichko Kolo and Hopak.

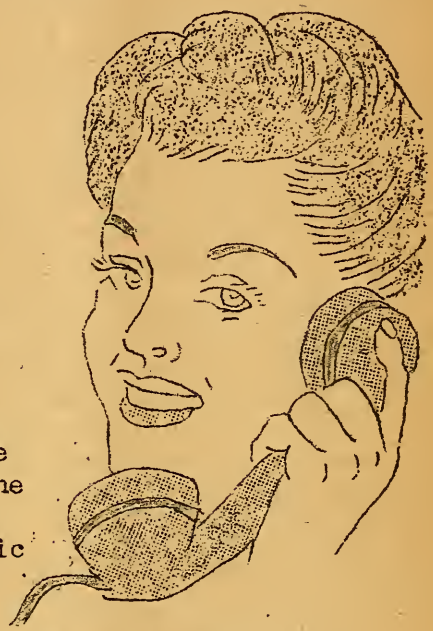
Decorations committee, headed by Bob Galloway of Walpole did a remarkable piece of work and the gym fairly glittered with the bright colors of maple leaves.

Announcement was made during the evening by Dan Eneguess, secretary of the Monadnock Region, that the

1955 Square Dance Festival would no doubt be held in the other end of the region, possibly in Wilton or Milford. This is in keeping with the established practice of moving the yearly event to all sections of the region.

ALBANY BYLINE

by DORA DEMICHELE



We are starting out the fall and winter season in the Capitol District minus too many of our most enthusiastic and better-known dancers. Dottie Passarelli has left to teach school in San Diego where she expects to dance with Vyts Beliajus's group. Midge Priddle and and Clair McCarton have gone to New York City where they will make Folk Dance House their unofficial home. Norman Cantor will study art in New York this winter and insists that he will not have time for any dancing but this we find hard to believe. Before he took off for college Clayton Wilcox successfully ferreted out a dance group near school.

Sponsored by the General Electric Athletic Association, a square dance club for G.E. employees and their families was officially launched on October 9th with a party at the Association Clubhouse in Schenectady. Dr Gayle Adams will call for the group, and Dora DeMichele will act as chairman pro-tem.

The "Square Roots" dance group met recently at the home of Gus and Jane Root in Schenectady for square dancing on the lawn followed by a weiner roast and community sing. During the coming year, the group will meet on the second and fourth Friday of each month at the Glenville Veterans Club in Scotia. Mrs William Lewis and Mrs Franklin Seymour will head the membership committee.

Because there is need for a weekly dance in the area, Violet and Reuben Merchant have opened their Nassau Hall on Friday nights for square and folk dancing. The program is designed to appeal to all age groups.

Duke and Gene Miller have returned from an extremely active summer in New Hampshire with more enthusiasm and energy than ever, and Duke says with lots of new material picked up from many "name" callers who just dropped by to say hello. The Millers have started beginners classes in American Folk Dancing on Monday nights and advanced classes on Tuesday nights at the Boulevard School in Gloversville.

Violet & Reuben Merchant will teach at the Community Folk Dancers group at 36 Jefferson St, Hartford, Conn. on the following dates: Oct. 13 & 27; Nov. 10.; Dec. 1 & 15. Violet will teach International Folk Dances and Rube will teach contras and squares whenever he able to be there. These classes are open to all who care to attend.

State O' Maine News

by

HAROLD KEARNEY

Well, time is fast rolling past and it's most time for the winter season to begin. Had a fine Down East Recreation Laboratory at Tally Ho Inn down in Stockton Spring August 29 - September 5. Started three years ago by Jane Farwell with the aim of developing creative leadership in the whole recreation field, this program has been carried on since then through the initiative, enthusiasm, and just plain hard work of the original group. Just goes to show you what a little spark from Jane can do for folks - dare say she is responsible for starting a good percentage of us Maniacs along the way to all the fun and satisfaction of working in the recreation field. A wide variety of activities made the Lab worthwhile: music, dramatics, crafts, social - recreation, ceremonies, party planning and parties, folk and square dancing, folk customs, nature lore and camping, not to mention classes in sailing and horseback riding. On the staff were - Elliott Lambert, Shirley Bessey, Dick & Helen Stanhope, all from Maine. Bill & Mary-Frances Bunning from Colorado, and Phil Maxwell from West Virginia.

The Cumberland County group, under the able direction of its president, Everett Johnson, is having, in addition to its regular Saturday night dances with member callers, a series of dances with outside callers on the first Saturday of every month. I was lucky enough to be asked to call for them in August and it is really a pleasure to meet such enthusiasm and good dancing. Last we saw of Everett he was busy lining up the schedule for the whole season months in advance.

Another group which has been most active this past summer is the newly formed "North Auburn Squares" This most congenial group is always open to new membership, the only stipulation being that all must be "congenial and interested". Ralph Whittum of Auburn is their "up and attum" president, and Rod Linnell of Peru is their caller, with dances held every Saturday night.

Doris Record of South Paris has a good teen-age group started and hopes to start an adult group.Evelyn Clark helps out there part of the time and the rest of the time they use records with calls.

Thelma King of Saco, whom many will remember for her cooking, song leading, enthusiasm for dancing and all the other activities at the Maine Folk Dance Camp has been keeping her hand in this summer by counseling at a "Y" camp in East Waterboro as special recreational song leader. She also was on the staff as song leader for the annual "Girl's State" sponsored by the American Legion Auxiliary at Colby College in June.

Howie Davison has been having a busy season at his "Merry Barn" down in Newcastle - besides taking a busman's holiday every Sunday through July and August for a workshop group in advanced dances. He holds regular dances at his Barn every Saturday night and beginners dances every Monday night.

Colon MacDonald and his Poverty Hollow Gang have been holding forth in Hancock on Tuesday nights. Also

he helped organize a new square dance club in Bucksmills, near his home town of Bucksport.

Leo Robinson of Bangor calls every first and third Saturdays at the Dedham Schoolhouse - and the gang down there in Dedham is sure one of the most hospitable ones around.

Last we heard from Elliott Lambert, our youngest and "travelinest" caller, he was in the Air Corp, stationed at Lockland Air Field Base, in San Antonio, Texas and wanted to hear from all his friends.

WERE YOU THERE?

Settle back in your easy shair chum, light up a cigar or stoke up your pipe and let me tell you about a meeting that may have made history.

All callers meetings are the same did you say? They gather together once in a while to politely cut each other's throats? To show off their latest cowboy shirt? To call the latest razzle-dazzle just released by Hoopededoo Record Company? It's only an excuse for the ladies auxiliary to turn out in force and shove their husbands into the limelight?

My friend, you couldn't be more wrong about this particular ,eeting if you were the twelfth man on a football team. It is sometimes better to keep your mouth shut and be thought a fool than to open it and remove all doubts.

I am a bit confused just whom to credit for the original idea. I believe that it was brought up during a meeting of the Old Colony Callers & Teachers Association and at the suggestion of that club's members Charley Baldwin began sounding out the sentiment of the New England callers on the matter of a regional get together. At any rate, three or four informal meetings were held during the summer months in Worcester YMCA and the Leominster Recreation Center, with the result that notices were sent to many key people in the New England states as well as to the Albany District.

And so it came about that on Sunday, October 17th in the Leominster(Mass)Recreation Center some 200 callers, leaders, and teachers, gathered for the first of what is hoped to be many such meetings. Officially - conference opened at 10.00 a.m. and how many were there at such a ghastly hour I do not know. I arrived at a more reasonable hour of 2:45 p.m. in time for the second general meeting. A motion to form a New England Callers Association was defeated, as was a motion to assess every caller a stipulated amount of cash for the opportunity to belong to the group. It was voted to call the group The Northeast Callers,Leaders, Teachers, and Folk Dance Teachers Conference - and I hope that is correct. We ended up by passing the hat for contributions to meet current expenses - we did, with some to boot!

The group then broke up into three separate group each in a different room. Howie Davison, Maine, led one group in a discussion of material for One Night Stands; Ralph Sweet, Conn. led another on Teaching Square Dancing in Schools; Ardis Stevens, Vt. chaired the third group and since no man can be in more than two places at once I believe this discussion was on Dance Programing.

The two periods that I did get to were serious and instructive. It was wonderful to see other folks at each one other than square dance callers. Since the teaching of dancing is becoming more and more preva-

lent in all our schools it was fitting that many of our school teachers be at the conference. In that way we certainly obtained a different point of view from that generally kicked around at callers meetings.

Following the discussion periods I had the honor of giving a short talk on "How to Integrate Traditional Folk Dances into Square Dances and Square Dance Classes". Will develop the outline into a series of articles for NORTHERN JUNKET.

The final dancing period put into practice some of the things we had been talking about all day - contras, squares, folk dances, the latter being led by Ted Sannella.

We closed with a vote taken to hold another conference next year in the same place, October 16th. Every New England state was represented and a goodly number from the Albany District of New York, which area is to be included in the Conference.

That's all very wonderful, you say, but where does the history making part enter the picture?

A fair enough question and here is one man's opinion. It was history making because we preferred not to form an Association bound up with red tape, bylaws and amendments, etc. Because we included folk dance teachers, and school and Girl Scout teachers and leaders. Because we danced many traditional square dance figures along with some of the latest. Because we danced contras and European folk dances on the same program. Because nobody had an axe to grind, spoke his or her mind without fear nor favor and didn't mind being disagreed with. In other words, it was the same as a New England town meeting with time out for dancing.

In closing I'd like to hand an accolade to a few people who unselfishly gave a lot of time and effort toward making this first Conference a success: Charley

Baldwin, Dick Keith, Bob Treyz, Al Warner, Prof. Longley, and if I have missed anyone now is the time for them to rise and take a deep bow; I assure you the omission, if any, was unintentional.

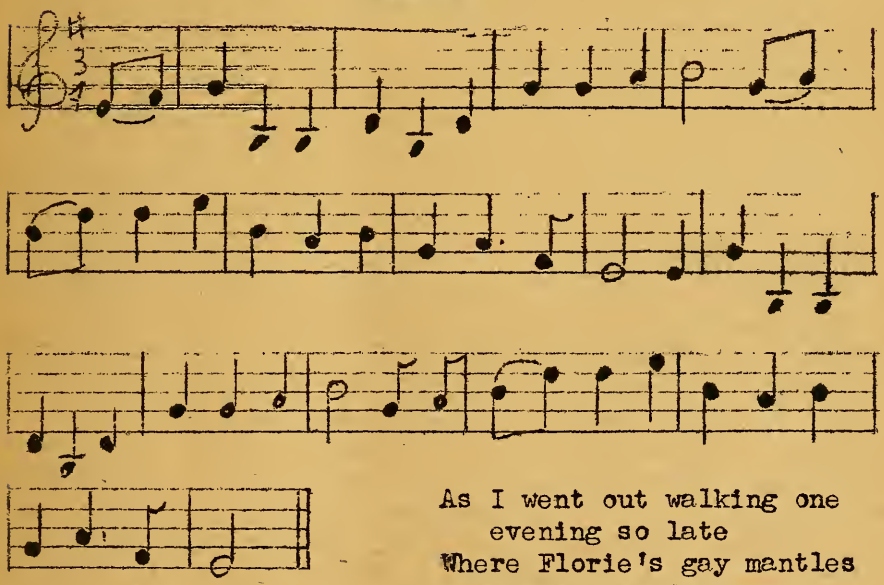
RALPH PAGE

FOLK SONG

THE RILEY SINGS

continued from last issue by NORMAN CAZDEN

GLENCOE



As I went out walking one
evening so late
Where Florie's gay mantles
the fields decorate
I carelessli wandered, where I did not know,
At the foot of the fountain that lies in Glencoe.

I carelessli rambled, by choice it was done,
There pleased me a lassie as bright as the sun.
With ribbons and toyls (that) around her did flow
Which once graced McDaniel, the pride of Glencoe.

I said,"My dearest fair maid, your enchanting smiles,
By your modest behavior doth my heart beguile.
If your affections on me you'll bestow,
You'll bless the happy hour we met in Glencoe."

She says,"My dearest young man, your suit I disdain,
I once had a sweetheart, McDaniel by name.
He went to the wars about ten years ago,
And a maid I'll remain till he returns to Glencoe."

"Perhaps your McDaniel regards not your name,
And(has)Placed his affections on some foreign dame.
He might have forgotten, for all that you know,
His kind and sweet lassie he left in Glencoe."

"I know my McDaniel from his promise can't part,
For love, truth and honor doth dwell in his heart.
And if I never see him, still single I'll go,
And I'll mourn for McDaniel, the pride of Glencoe."

Finding out she was lawful, from his pocket took a glove
Which a-parting she gave him as a token of love.
She leaned on his breast, while the tears they did flow
Saying, "You are my Daniel, returned to Glencoe."

"Cheer up, my dear Florie, our trials are o'er.
Though the Spanish(are)brave heroes, we'll never part more.
The storms of war at a distance may blow,
But in peace and content'ness we'll reside in Glencoe."

To complete our view of the "Riley Songs", we mention briefly the remaining strains.

5 William Hall

Here the name of the hero is specific in the known versions, all from the United States. A broadside was issued by Wehman in 1916, but there are surely earlier prints. Hall is identified as a "brisk young farmer" who has become a soldier or a sailor, presumably not by his own plan. One version emphasizes that he was "pressed to sea." Others give details of parental interference leading to banishment, thus showing a connection and confusion with the themes of the Bonny Laboring Boy and the Banks of the Sweet Dundee, two broadsides that were very popular and in the same style and period.

In the false report about William Hall, the hero was supposed to have been killed by a cannonball (to rhyme with Hall) at the battle of Waterloo. How a sailor came there we are not told.

6 Mary and Willie

Probably this lesser strain of the "Riley Songs" comes from a broadside, and Mrs Flanders refers to a text in a London songbook of 1833, but the versions known are all from the United States. The most obvious mark of the Mary and Willie strain, apart from the paired names of the lovers, is the sailor love who disguises himself as a beggar. Here the test of true love is made not only against the background of long absence, but also in terms of loyalty despite lowly station, a theme that occurs in other songs.

7 The Banks of Claudy

Broadside versions of this strain were issued by De Marsan (1860) and also Wehman. Usually the names of the lovers appear as Johnny and Betsy. In the false report, Johnny is a sailor who is said to have been wrecked off the coast of Spain. A striking image is the reaction of the girl. "In some lonesome valley I will wander." A great many versions have appeared in

collections from oral tradition, and Petrie's collection of Irish music has the title for two tunes.

8 The Banks of Brandywine

This strain of the "Riley Songs" is similar to and possibly older than, The Banks of Claudy. The differences lie not only in the supposed location, but in all of the wording as well. One text appears in the Forget-Me-Not Songster of 1842, and it was reprinted by Andrews (1858) and Wehman (1887).

Strangely, therefore, The Banks of Brandywine and its Claudy parallel both seem to have almost disappeared from oral tradition in the United States, though they are known in nearby Canada. Carl Carmer has published a version with music which presumes that there is a Brandywine River somewhere in the United States. The formation of the stanzas, and many of the details of the story, are not the same in the "Brandywine" and "Claudy" strains. The hero is a sailor named Henry.

9 The Dark-Eyed Sailor

Though this widely known strain of the "Riley Songs" stems from a distant broadside, printed by Andrews in 1858, many versions show considerable mixture with the Johnny Riley strain proper. Typically the names of the lovers here are William and Phoebe, and Fair Phoebe frequently appears as the title. But sometimes the hero is named John Riley.

The image of the ring token is also common to the two strains, as is the false report of probable drowning. But unmistakable elements are the lines about the dark-eyed sailor and especially the proposal of elopement to Pennsylvania, though this last has also cropped up in some songs that belong to the Johnny Riley strain.

10 Janie of the Moor

A broadside source for this strain is probable, unless this is an individual's variant that has become rigid. Few versions are known, of which three are from Canada and one from Maine. Other than the distinctive title, the identity of the strain depends upon the man's name, Dennis Ryan, who went across the sea to New York.

11 George Reilly

As may be guessed, the man's name in this strain often becomes John or Jack Riley, showing some confusion with other forms. But the details peculiar to the George Reilly songs are readily spotted. The hero is a sailor, and in the false report he is declared to have been involved in a naval engagement in Port Royal Bay, between the "Rodney" and the "De Grasse," on April 12 or 22, and there killed by a French cannonball.

The exactness of the story is remarkable, and belongs with those "merely corroborative details intended to give artistic verisimilitude to a bald and otherwise unentertaining narrative." Why the tale should appear so long after the supposed events is not clear. But it is even more perplexing to note that while the source is presumably English, for the absent lover "ploughs the distant main" (though perhaps only by poetical convention), all of the versions discovered are from the United States, and Harold Thompson observes that a full, literary version is widely sung in "York State." The Forget-Me-Not Songster has a complete text, and John Harrington Cox refers to a late 18th century Boston Print, as well as to a Dublin songbook of 1791.

These eleven strains appear to us the relatively clear and separate forms of the many, many songs centering on the Johnny Riley theme. Some of the versions cannot be fit in easily because they are too fragmentary, garbled or mixed. The theme itself must have been well known before any of the 19th century texts were composed. For the writer of broadside lines must

rely on popular acceptance, in the fashion that our present-day manufacturers of "entertainment" products claim (incorrectly). The "Riley Songs" could not have attained their popularity unless the main images as well as the way they were set had already been grounded firmly in tradition. In the Roxburghe Ballads we find three texts on this theme, dating from the 1670's.

In considering these things, it is especially interesting to find the four well-formed and fairly complete songs on the Johnny Riley theme, all with nice tunes and clear details, and distinct from each other in the characteristics of their strains, provided by one singer. Hardly a better testimony can be found to the remarkable repertory of George Edwards than these four good and separate versions of what is essentially one song.

Bridgeport, Connecticut
March, 1954.

ANNUAL L.I. SQUARE DANCE FESTIVAL
LONG OSLAND SQUARE DANCE CALLERS ASSOC.
SUNDAY, JANUARY L_TH, 1955
AFTERNOON: 2:30 - 5:30
EVENING: 7:00 - 10:30 p.m.
ADELPHI COLLEGE
GARDEN CITY, LONG ISLAND, N.Y.

NEW YORK SQUARE DANCE CALLERS ASSOCIATION
ANNOUNCES THEIR FALL FESTIVAL

Under the sposnorship of Barnard College the N.Y.S.D.C.A. will again hold their annual fall festival at the Barnard College gym at Broadway & 116th Street, N.Y.C. on Saturday night, November 13th, 1954.

FOLK DANCE

VIENNA TWO-STEP
(An ~~English Old Tyme~~ Dance)

*

Music fully covered by copyright and may be obtained from any music store. Order "Vienna For Aye".

Formation: Circle of couples facing countercloskwise around the hall. Lady on right side of gent in Varsouvienne position throughout the dance.(right hands joined over the lady's right shoulder, left hands held in front). The footwork is identical for both lady and gent.

Part One - Beginning on the left foot, take four walking steps forward. Then take four walking steps backward, again starting on the left foot.

Part Two - Pas de basque to the left and to the right (three light steps to each side with the second step of each group slightly in front of the first and third). Step forward on the left foot and hop on it, swinging the right foot across. Then take one two-step forward commencing on the right foot.

Part Three - Place the left heel forward and slightly to the left side. Then place the left toe along side the right foot. Now take one two-step forward on a slight left diagonal (Heel, toe, and a step-together-step). Repeat the heel and toe step and the two-step beginning on the right foot and moving forward on a slight diagonal to right.

Part Four - Starting on the left foot, dance four two-steps forward (still in Varsouvienne position).

To make the dance progressive (as is most common) each gent moves forward on the last two two-steps of Part Four and merely lifts his right arm over the head

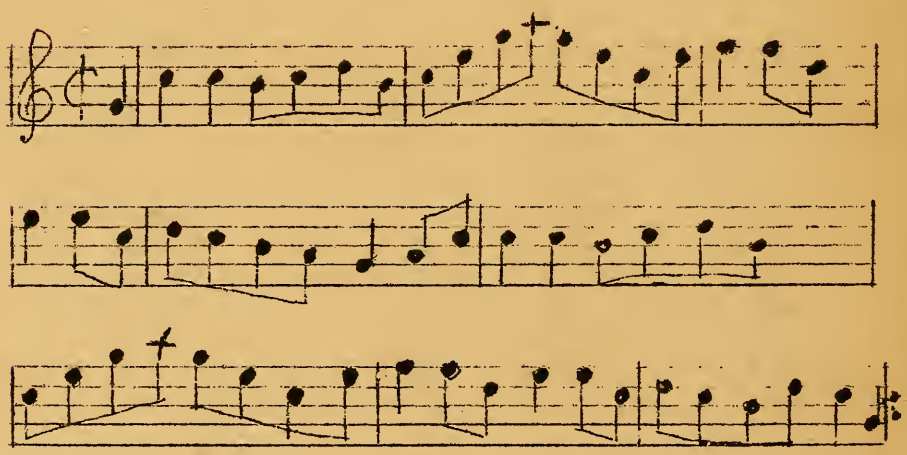
of his partner to take the hand of the lady ahead.

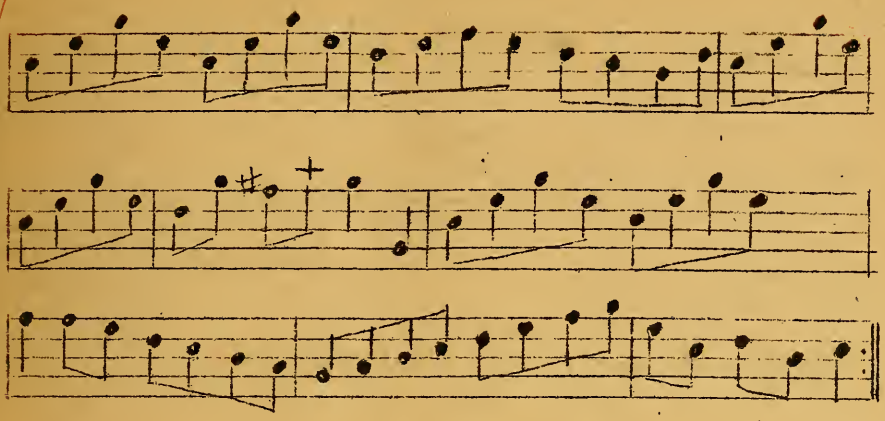
We have divided the dance into four parts in order to facilitate teaching. In reality, there should be no sharp division between any two of the parts - the whole dance should flow as one unit. Through experience, we have found that a dance of this type is more easily learned if a cumulative teaching method is used. First walk through Part One. Then add Part Two and go no further until both parts are mastered. Then add the third part and dance all three parts from the beginning, etc.

The music for this dance is "Vienna For Aye", a delightful march which is available in sheet music form. The record is entitled "Progressive Two-Step" and is a London recording #734.

CONTRA DANCE

Trip To Nahant





Regular contra formation, at least 6 couples in a set.

1st and 4th couples active, do <u>not</u> cross over

Forward and back six
Swing half around
Forward and back six
Swing half around to places
First two couples down the center
Same way back, first couple casts off
Right and left four

"Swing half around" is done with the right hand. You exchange places with partner in this manner. It used to be done only half around and with eight steps.

Down the center" is a two couple affair with the second couple leading going down, and the first couple leading coming back. Turn as a couple. The "cast off" of course is a two couple cast off as in <u>Beaux of Albany</u>.

<u>Trip to Nahant</u> is a real old-timer. Nahant is on the coast of Massachusetts and is pronounced "nuh-HANT". It used to be quite a popular dance and maybe will be so again. The music given here is "Dominion Reel". Several other tunes were used, such as Limber Up, Reel, Spitfire, Speed the Plough, and probably many others.

SQUARE DANCE

NINE-PIN

as called by Dick Anderson, Hyannis, Mass.

Suggested music: "Girl I left Behind Me" Folkcraft record # F1213-A

Intro. Now all join hands and circle left
Circle left, now mind you,
Circle left all the way 'round,
So we'll know where to find you.
Now all join hands, go forward and back,
Into the center all four,
Forward again with a great big yell
Then stay there on the floor.

Figure. The two head couples forward and back
Forward again, circle four around the ninepin
Circle left, all the way 'round,
And when you're home you swing,
Swing that gal, that pretty little gal,
The Gal You Left Behind You.

The first gent lead to the right and swing,
And elbow swing in the center of the ring,
Then lead on to the next and swing,
And circle three in the center of the ring,
Then lead on to the next and swing
And circle four in the center of the ring,
And keep on going with the dear old thing.
Keep on going, right around the town,
Keep on going, don't slow down,
Keep on going, I didn't sat <u>stop</u> *

(*) At this point the music stops and everyone must find a partner and swing. Someone will be left out and that parson becomes the nine-pin. The music starts again for the swing and dancers will promenade back to gent's original position. The smart caller will vary

the length of time for the circle of five, sometimes cutting it short.

Explanation

The first gent leads to the right and swing the second lady. The second gent joins the nine-pin in the center for an elbow swing. After the swing, the second lady remains in position, the active gent going on to the next ladt, etc. so that after all ladies have been swung the active gent goes into the center so that we have five persons in the center and four ladies on the outside. After the music break the dance continues with the two side couples forward and back and the second gent becomes active.

The dance involves the usual nine-pin formation. The nine-pin being either male or female. It is strictly a fun dance with much of the success of the dance depend ing on the timing of the caller.

I picked up the original figure from Dick Chase at Richmond. Of course I dropped much of his wild sashays and changed the sequence and added a little patter.

D.A.

NORTHEN JUNKET

WELCOMES

"DANCE CHATTER - $1.00 per year Sumpter, S.C.
Editor - Aileen B. Pace, 419 N. Highland Ave.
"SQUARE YOUR SETS - $1.50 per year Moline, Illinois
Editor - Ray Olson, 3302-15th Street A
"LOCAL SQUARE" - $1.50 per year San Diego 9, Calif.
Editor - Carl Harpster, 915 Beryl Street

YOU'RE AN OLDTIMER IF

YOU REMEMBER WHEN - You walked to church and carried your shoes until you were within a hundred yards of the building.....Hunting for doodle bugs...Also snipes Tying a thread to a June bug and racing him against the speed champions of the other kids...When there were hitching posts and watering troughs on the main streets of all rural communities....Rearranging the dust with a turkey-feather duster....Your envy of your schoolmates who carried collapsible drinking cups..The flights of passenger pigeons(now extinct)that used to darken the sky....When the men and boys wore boots and rubbed warm tallow on them to make them waterproof.... When Saturday night was "wash-all-over" night.....The time the meanest boy in school put cockleburs in your hair?

****

HICKSVILLE

Pop. 178

Settled 1780

The highway sign caught the eye of the speeding motorist as he sped on, noting coincidence of figures.

Ten years later he came back - same place, same sign, same figures, he wondered how come.

He stopped and hailed the casual rustic at the

profanity; paragon of virtue, as it were - ow was, untilone Sunday morning after church service.

That day "By Dinah" had brought the family to church in the two-seater drawn by the bay mare "Ginger", horse of uncertain age, but of no uncertain temperament.

After the service, "By Dinah" went to the horsesheds back of the church, unhitched the mare, and drove around the north side of the church to the front, so that "Ginger" was facing away from the home stable up there on the hill - unwise exception to her usual way of arriving at the front door of the church from the horsesheds.

The family piled in to the two-seater, and after some exchange of remarks with friends standing by, "By Dinah" spoke up to "Ginger." "Git-app!" gave a couple of yanks on the reins, and leaned forward a bit for the expected start.

But no start, expected or not; "Ginger" didn't move. "By Dinah!!!" yelled the impatient Adventist, "Git-app, I tell ye!!", with a few more yanks at the reins for emphasis. All in vain. "Ginger" never turned a hair: "By Dinah" had a balky horse on his hands, and a ring of interested neighbors for an audience

He started in all over again. "Ginger" stood her ground, wouldn't budge an inch. By that time "By Dinah" was mad, mad clear through; he let himself go - cusses, curses, and a flow of profanity, the like of which his fellow church members had never heard, even from the breeziest blasphemer of the whole village, Riah Haskell. Everybody was silent, and shocked, except spinsterish Addie Evens. "He knowed them words all the time", said she, speaking right up, "old hippercritter!".

"Ginger" gave in, eventually, but "By Dinah" was

never the same after that Sunday morning fracas. Never did he show his face in church again, not even on his way to his last resting place - he had left word that his was to be "home funeral, by Dinah!"

THE TOWN CRIER

MARRIED: Marianne Patterson to Cornell Taylor, September 1st in St Philomenas's Church, Landsdowne, Penne.
MARRIED: Ruth Roberts to William Schenck, September 6,
BORN: a daughter, Katheryn Marie to Mr & Mrs Harold Kearney of Farmington, Maine.

***

Joe Perkins, Topsfield, Mass. caller has a new series at the North Andover Methodist Church open to all of you folks who like to square dance; first party October 8th, next November 12th. Call Joe - Tucker 7-2339 for other dates in that neighborhood.

***

The Keene,(N.H.)Adult Education Program will conduct square and folk dance classes every Monday night 7-9 p.m. with Ralph Page class instructor.

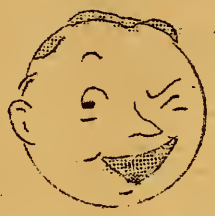
***

Murray Sherman announces the opening of his 9th season of folk dance classes every Saturday night at Washing-

roadside stand for an explanation, averring that children must have been born in town during the last ten years.

"Hell, mister," answered the local man-about town, "every time a baby is born, a man leaves town."

H.W.



IT'LL GO FURTHER THAT WAY

It was generally agreed that Orin Bliss was the tight-wad of the town. He had plenty of competitors for the title among fellow citizens well known to be "terrible cluss" in money matters. Nevertheless, Orin was considered as topping the list, that is, except for his wife Mary - helpmeet Mary could still do many things with a penny that Orin had pinched all out of shape.

Late one fall Bob Ames and his crew, doing custom threshing for the farmers in the locality, came to the Bliss place for what was expected to be a one-day's job In order to get the rock-bottom price for the job Orin had been obliged to "throw in" to the bargain the mid-day meal; that went against the grain pretty badly. Orin knew of the Ames crew as being better-than-average "good feeders."

Orin was somewhat philosophic about the situation but Mary felt that they were "bein' ett out ov house an' home." She made plans. She got together various home-grown produce, and cooked up a big "Boiled Dinner" for the evening meal. The crew did justice to it. "Didn't cost much," commented Mary, "jest the time raisin' the stuff and gittin' it reddy fer the table."

Next morning Orin was passing through the kitchen

where Mary was busy getting breakfast - vegetable hash, left-overs from the "Boiled Dinner", cooking in the spider. He looked at it, and then at Mary: "Don't seem to me, you got enough to feed all that crew." "Guess it'll do," answered Mary, rather decidedly; Orin continued on to the barn, his province.

Chores done there and he was coming back through the kitchen; he took another look at the hash in the spider. "I still think," ventured Orin, "you orter piece out that hash with a little suthin' more, you know, a good linin' will stick to the'r ribs, and be a help in gittin' the work done before noon." He should have known better; Mary lost no time in making that plain.

"See here, Orin Bliss, you jest leave this stick-in'-to-the-ribs feedin' business to me; I hain't lived nigh on to thutty years with you fer nothin'. And I want to tell you suthin', about that hash: I put the salt right to it, good and plenty, and then some. It'll go further that way, yes, fur enough to 'stick to the ribs' of the hull crew. Or I'll miss my guess.

Mary didn't miss; it did!!

H.W.

"OLD HIPPERCRITTER"

"By Dinah" Stevens had been a model Adventist for years, steady church-goer, shining example of commanded avoidance of evil for the whole countryside. He had rightly come by his nickname: "By Dinah" was his customary expletive for occasions where others might, often did, indulge in obscene localisms, or outright

ton Irving High School, Irving Place & East 16th St. New York. Opening night this year was September 18th.

***

If you are one of the thousands who enjoy western folklore you can't go wrong in subscribing to ARIZONA HIGHWAYS. Buy a copy from your newsstand; even if you can't read you'll love the pictures!

***

Fitchburg (Mass) opened its 1954-55 season with a dance at Saima Park with Mal Hayden guest caller. Saturday, Sept. 18. Future dances will be held in Wallace Hall. November 13th the club will hold its annual festival in City Hall with Mal Hayden, master of ceremony.

***

For movies of folk and square dances write to Idell Pictures, 58 E. South Water, Chicago 1, Ill.

***

Friends of Paul Dunsing, Chicago Folk Dance Leader will be glad to learn that he is now on the Faculty at George Williams College, Chicago, as Ass't Prof. of Health & Education.

***

The Harvard Outing Club will hold its square dances in Memorial Hall as usual this coming season with the following callers announced for the near future: Oct. 16, Dick Best; Oct. 30 Duncan Hay; Nov. 13, Dick Best; Nov. 27, Tony Saletan; and Dec. 11, Ted Sannella.

***

Friends of Dick Castner will be glad to learn that he is teaching and attending classes in folklore and allied subjects at the University of Indiana. Dicks address is: 817 Atwater Ave. Bloomington, Indiana.

***

The Bay State Square Dance Club is making plans for their "Bay State Funstitute" Sunday, November 7th, starring Paul Hunt as the featured caller. For further information write to Mrs Claire Carroll, S. Easton, Mass.

New Hampshire Folk Federation held its annual meeting Sunday, October, 24th, at Scandia Hall, West Concord, and elected the following officers for the coming year: President, Barney Priest, Nashua; Vice President, Robie Elliott, Bristol; Secretary, Sylvia Lajoie, Nashua; Treasurer, Wayne Rich, Concord; Executive Board, 3 yrs. William Schenck, Durham. It was voted to increase the membership of the executive board and the following were elected: 1 year, Fred Richardson, Jaffrey; 2 years, Willie Woodward, Bristol; 3 years, Grace felker, Sanbornville. Folk, square and contra dancing preceeded and followed the meeting.

***

The Country Dance Society, Boston Centre, have moved their Thursday night "Drop-In Evenings" to Union Boat House, just around the corner from the Brimmer School. Their Wednesday classes in English Dances will be held at Charles Street Meeting House, 70 Charles St. Boston Their annual Yuletide Dance is to be at the Old South Church, December 18th.

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TO

BEDFORD, N.H. TOWN HALL

DEC. 11 & 12

THE NEW HAMPSHIRE FOLK FEDERATION INCORPORATED PRESENTS ITS FIRST DANCE WORKSHOP ON DECEMBER 11 AND 12, 1954. WE ARE ALL LOOKING FORWARD TO THE EVENT AND IN addition TO THE FUN OF LEARNING DANCES NEW TO US, WE EXPECT TO HAVE AN ENJOYABLE TIME JUST PLAIN PARTYING. WE INVITE YOU TO SIGN UP, BRING YOUR FRIENDS AND GET SOME OF THE BEST "LARNIN" YOU EVER GOT. DON'T BE THE ONE, TO MISS THE FUN!

COST

$5.00 for full workshop; includes all classes and evening parties. $5.00 per couple for 1 day or $3.00 per 1 person for 1 day. Workshop will be limited, so send an early registration to : Mrs Barney Priest, Tinker Road, Nashua, N.H. Registration fee, $2.00

STAFF

MICHAEL & MARY ANN HERMAN OF NEW YORK WILL TEACH THE FOLK DANCES

RALPH PAGE OF KEENE NEW HAMPSHIRE WILL TEACH THE SQUARES & CONTRAS

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